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THE MAGIC LANTERN GAZETTE

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CONVENTION 2000 PROGRAM RUNDOWN

By Randy Haberkamp

The opening night "Hollywood Premiere" event of Terry Borton and his "American Magic Lantern Theatre" at the American Cinematheque's/Grauman's Egyptian Theatre is only the beginning of the wonderful programs in store for attendees of the Magic Lantern Society's Year 2000 Convention in Los Angeles. The famed Hollywood Roosevelt Hotel will serve as headquarters for two days of presentations, literally from around the world, with a third day of auctions, and a newly announced closing night celebration at The Magic Castle, the most celebrated and exclusive club for magicians and those who embrace their art.

Presentations on Friday and Saturday include:

Mark Wannamaker of the Bison Archives who will present slides of early Hollywood history, showing the growth of a sleepy town of pepper trees and small farms into the entertainment capital of the world.

Joe Koch, "Father" of the Society, will aptly present "George Washington" featuring a unique perspective on the "Father" of our country.

Jack Judson, owner and curator of the Magic Lantern Castle in San Antonio, Texas, will present "Sights to See" from a time gone by.

Mervyn Heard of the United Kingdom, offers "Ghosts from Anywhere"—a history of magicians and their use of magic lanterns.

Larry Rakow, aka "Professor Optix" has collected an overview of "Magic Lanterns in the Movies," scenes from feature films highlighting the use of our beloved machines.

John Davision of Elyria, Ohio, will illustrate how to make 3 1/4" x 4" photographic lantern slides for the do-it-yourselfers among us.

Barbara Zucker of Clayton, Missouri, will highlight "St. Louis Still Goes to the World's Fair," featuring the visual splendors of the 1904 exhibition.

Sharon Koch ("The Next Generation") and Ron and Dorothy Esterday of Poulsbo, Washington, spotlight "The Patchwork Girl of Oz" a centennial salute to the publishing of Frank L. Baum's classic "The Wizard of Oz."

Carey Williams of Chicago's International Cinema Museum will present turn-of-the-century films on a 1904 Hand Crank projector.

David Evans of the United Kingdom profiles "Edward O'Henry in Sights and Song," a portrait of the famed Madame Tussaud's London Theatre organist.

Richard Moore of Guilford, Connecticut, offers 30 rare views of the Barnum and Bailey Circus.

Margaret and Nancy Bergh of Minneapolis, Minnesota, orchestrate "Song Slides of the Silent Stars."

The one and only **Homer Peabody** of San Diego, California, recreates "Mr. Pillow's White House," an original presentation from 1912.

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And a few more surprises yet to come.

Our Friday night banquet, of course will feature a rare recreation of an evening at a Nickelodeon when the explosive convergence of vaudeville, magic lanterns, and the movies offered up a unique mix of live, slide, and cinema! Don't miss it.

Saturday's luncheon by the famous Roosevelt Hotel pool will offer a unique moment of reflection.

Sunday's auction will round up an amazingly affordable collection of one-of-a-kind magic lantern paraphernalia, more than could possibly be expected to be found in one place anywhere else.

And last, but not least, Sunday evening will now feature an additional ticketed event at Hollywood's famed Magic Castle, a private magician's club. Located just blocks from the hotel, in a Victorian mansion that was once the home of movie star Janet Gaynor, the Magic Castle boasts three showrooms of ongoing magic, a bar composed entirely of glass lantern slides, exhibits on the history of magic, a wonderful dining room and buffet, and "Ima." The evening is an additional $55, which includes dinner, and will long be remembered as one with surprises around every corner.

WE MUST KNOW IMMEDIATELY IF YOU PLAN TO ATTEND THIS SPECIAL EVENING. SEND CHECK TO: Jere Guldin, 11008 Exposition Blvd., Los Angeles, CA 90064.

If you have not registered for the convention and find you can now attend, contact Randy Haberkamp: 978 S. Muirfield Rd., Los Angeles, CA 90019, 323-937-0076, randyhaber@aol.com.

HOLLYWOOD IS NO STRANGER TO THE MAGIC LANTERN

By Joe Koch

The Photographic History Service of Hollywood, California, was turning out slide sets of historic stories for the Los Angeles school system and others. They said stories included Norman Life, Feudal Life, the pilgrims, the American Revolution, French Revolution, Frontier Life, Westward Movement, and Slave Life (all copyrighted 1934). Interestingly, they used frames from old silent films. One set of slides that I recently purchased, "The Pilgrims," made by Associated Exhibitors in 1923, was taken from "The Courtship of Miles Standish." The film starred Enid Bennett and Charles Ray, and was directed by Frederick Sullivan.

Enid Bennett was an Australian, born in 1895. She starred in her first film, "The Battle of Gettysburg," in 1914. Her last film was "Strike up the Band," in 1940. She died in 1969.

Charles Ray started his film career in 1913 starring in "Favorite Son," "A Slave's Devotion," "City of Darkness," "Witch of Salem," and "The Lost Dispatch." All were shot in 1913. He died in 1943.

Each set of slides came with a reading and also a set of questions to be directed to the students.

The reading booklet (teacher's guide) also contained two pages on the "Introduction to the Pilgrims," plus an additional page on historical data on the motion picture from which the photo studies were selected.

Sound came to films in 1938 and for several years we referred to the movies as the "talkies."

Many latter day film stars got their start posing for lantern slides, principally song slides, i.e. the Gish sisters, George Jessel, Eddie Cantor, Al Jolson, et al.

It would be interesting to know if the "Photographic History Service" or its direct descendant still exists and what happened to its library (archives).

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ADVICE TO THE LANTERN SHOWMAN OF 2000

By Don Attle

From *The New Magic Lantern Journal*, December 1999

A hundred years ago, our predecessor, *The Optical and Magic Lantern Journal*, carried regular practical advice on showmanship for lanternists. We have not been able to follow this policy in any very consistent way, largely because the breed of full-time professional lanternists, the people who gave and took advice in the 1890s, hardly exists today.

Among the authentic 20th century heirs of the 19th century showmen however must be numbered Don and Marjorie Attle, who gave more than 450 shows in the years between 1986 and 1998, when Marjorie's ill health finally obliged them to end their careers as lanternists. During this time they raised substantial funds for charity.

Don, now in his seventies, has offered to pass on some of the accumulated experience of those years for the benefit of the rest of us possibly younger and certainly less experienced show-folk. We would also like to think of these memories as a tribute to Marjorie, who, sadly, died last year.

Our shows were presented to a wide variety of audiences, including townswomen's guilds; women's institutes; museum, history and photographic societies; the National Trust; old people's clubs and so on. I hope that some of the things we learned in that time will be of help to anyone thinking of performing magic lantern shows.

THE LANTERN. Let me say at the beginning, that while there are advantages in having a biunial or, for the very fortunate, a triunial lantern, it is not essential. We and many others have given shows very successfully with a single lantern. Nor do you have to have slides costing a fortune. The secret of any successful lantern show is the presenter, and a very able assistant.

First let us start with the lantern. You can choose between tinplate, Russian iron, or wooden-bodied types. On the practical side, a wooden lantern is easier to use, as its sides do not get as hot as those on a metal one. It is assumed that the lantern you are to use is in good working order, and that the lens gives an acceptable picture; but if the appearance is poor, with dull brasswork, etc., should it be restored? As a showman, my answer is, yes. When you give shows the appearance of your lantern is important, as many of the audience will want to take a close look. If is has nicely polished and lacquered brasswork and the rest is in good order, particularly a well-finished mahogany body, you will have given the audience the right impression even before the show.

Don Attle with his wife Marjorie (*Photo reporduced with the permission of the West Sussex Gazette*)

ILLUMINANT AND ELECTRICS. Having chosen your lantern you will need to obtain the right illiminant. A lot has been written about this. I started out using the well-tried 275-watt, mainsvoltage photoflood bulb, together with a domestic-type dimmer, but was disappointed with the lack of sharpness in the picture. However, I soon changed to a 24-volt, 150-watt quartz bulb, together with an appropriate transformer. The definition and brightness was greatly improved. Suitable transformers and dimmers are available from at least two members of the Society. As with all electrical work, any wiring should be carried out by a competent electrician. Heat-resisting cable should be used where necessary, and all parts earthed where required. A circuit breaker used on the electrical lead and placed in the socket is a wise precaution.

Although it is not essential, I would recommend you use a heat filter between the bulb and the condenser. A curtain around the back of the lantern will prevent stray light from distracting the audience.

SLIDE CARRIER. I use the simple type, as I have had slides jam with the more elaborate Eclipse model. I make simple wooden carriers for all non-standard slides, such as the long wooden-frame type. Packing pieces should also be provided in the bottom of the carrier stage of the lantern, in order to align slides in the correct vertical position. Carriers should have stops fitted so that they can be located in the correct position in the lantern. Mark the slides in a distinctive way, so that they can easily be placed the correct way up in the lantern. This way you will avoid the embarrassment of the upside-down or back-to-front picture.

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Advice to the Lantern Showman of 2000 continued

SCREEN. Use the largest you can transport—I would recommend one not less than 5 feet square—and made of screen material specifically intended for the projection of slides. I made my own stand for the screen, but there are ready-made proprietary stands and screens on the market.

All lanternists will have their own idea of what is the best distance between the lantern and the screen, though it is largely decided by the focal length of the lens you are using. I started with a 6-inch focal length, which meant that in order to get a 6-foot picture, the lantern was placed approximately 12-feet from the screen—in fact about level with the front row of the audience. I liked this position as I felt I was talking directly to the audience and not to their backs, as I would have done if I had used a lens of greater focal length. This is a personal choice however, and experience will teach you the best position to suit your own style. If the distance from lantern to screen is very long, it may be necessary to use a bulb of higher wattage. At the end of this article is a table showing the distance between lantern and screen for lenses of different focal lengths. (This table was first published 120 years ago in Perkens, Son, and Rayment's little manual *The Magic Lantern, Its Construction and Use,* but it is still very useful.)

Always check before starting a show that the lens is clean and that the condenser has not worked loose. If you are bringing the lantern in from the cold, make sure the condenser is warmed up slowly, as any sudden variation in temperature could cause cracking.

THE LANTERN STAND. The table or stand used for the lantern should be as rigid as possible. Nothing is worse than an unsteady table resulting in a shaky picture. The support should be about 4 feet in height with a top large enough to take the lantern without any overlap. The table can be fitted with means of adjusting the height of the lantern for correct positioning of the picture on the screen. Alternatively a separate stand can be used on top of the table, hinged at one end and with means of locking it in position at the other. Failing this, strips of wood the width of the lantern, and of various thicknesses, can be used to lodge under it. Nothing is worse than trying to find books and the like to prop up the front of the lantern when you arrive at the venue.

At the rear of the lantern table I have a card table on which I place the slides in readiness. In order to make it easy to handle the slides during the show, I keep them in boxes. For normal-size glass slides, I made a box with internal dimensions 18 inches by 8 inches by 3 inches deep, with a divider lengthways down the centre. The slides are placed in one side of the box, and as they are used they are placed in the empty section. In this way I do not make the mistake of using the same slide twice. I fitted the box with a flat lid that is easily removed.

In the case of wooden-framed slides, the box is made of two identical halves hinged together along the long side. The internal dimensions of each section are 18 inches long by 7 3/8 inches wide by 2 inches deep. For chromatropes, rackwork and slipping slides, the internal dimensions of the box are 18 inches long, 9 inches wide and 2 inches deep. When in use, the boxes are opened up and laid flat on the table. Slides from the full side are replaced in the empty side after being shown. Handles are fitted on the small ends of the boxes.

THE READING STAND. If you are to have readings in your show, you will need a suitable stand. At first, we used a portable music stand, but found it was not very steady, so I made a heavier version. For reading lights, we used the clip-on type used for illuminating books while reading. These are placed on either side of the stand, which is made of plywood. The 6-volt bulbs can be powered by batteries, or from the mains, using a suitable transformer. We found this kind of light adequate, without distracting the audience.

SELECTION OF SLIDES. How do you select your slides to ensure a good show?—and by show I mean an entertainment, not a lecture on a particular subject. First, watch as many magic lantern shows as you can. Even if you are not able to attend the Society's meetings, this is now possible thanks to the video library. You will soon spot what makes a good show—but do not copy.

In the first instance, your show will be decided by the slides you already have. Start and end the show with the most colourful sets of slides you possess. If you have Live Model sets, always use them. This is where a good assistant is required, either to carry out the readings or to operate the lantern while you yourself read. This kind of slide is always well received. One of our most popular sets of slides, which we were regularly asked to repeat at subsequent bookings, was a life model set of "The Doctor's Fee." The original poem was written by Clement Nugent Jackson, and has a sad beginning but a happy ending. Marjorie was only satisfied with her rendering of this when she saw some member of the audience wiping away a tear.

For those who wish to use readings with slides but want to perform the shows on their own, or who perhaps do not like reading in public, there is the possibility of using pre-recordings on tape—a service now being provided by a member of the Society. As you are probably aware, complete sets of the most popular titles of Life Model sets are difficult and expensive to acquire. However, you will sometimes find incomplete sets more reasonably priced, and you can often adapt or re-invent your story to suit the slides. In our experience the sets with no more than 18 slides are the best to use. Happy endings seem to be preferred, so in some cases we adapted the stories to provide them.

Readings for sets of Life Model and lecture-series slides are now less difficult to obtain since the setting up of the Society's Slide Reading Library, which makes available many hundreds of readings. Religious slides are normally reasonably priced, and we generally used about a dozen of these, not with any story but to show the high quality of many of them. From our collection we made up a set of 12 of the story of the Nativity, and this was always well received when shown during the Christmas period.

With ten odd, hand-painted, wooden-framed slides plus two slipping slides we made a most popular set involving a shipwreck and sailors being rescued with the appearance of a Guardian Angel as the finale. Buy any odd slides if they are of good quality; with a little imagination you can make up your own stories to suit them.

Primus transfer sets can be obtained for reasonable prices and are very useful. Make sure they are of good quality and condition. We nearly always used a set in each show, and in the pantomime season included such favorite titles as Cinderella, Aladdin, and Jack and the Beanstalk.

Black and white photographic slides can be interesting, particularly if they show the area in which you are presenting the show, or people in the dress of an earlier period. Comic sets, even when not well drawn, always seem popular. And Victorian hand-painted slides, some of which are real works of art, never cease to attract great admiration.

Long slides and those made for children's lanterns come in all sizes, but I would only use those of 2 inches and upwards in width. It is possible to make simple carriers for these. Care should be taken in handling them as they are normally not protected by a cover glass. Many people underestimate these commercially-issued transfer-printed slides, but the varied subjects can be very interesting.

While I do not advocate making your own lantern slides, it makes a good start to a show if you make a "Welcome" slide with your name and the title of the show. This can be achieved by using transfer letters on a plain cover glass, by first making the design on paper and photocopying it onto transparent film, or by using computer imaging.

Always try to fit your selection of slides to the type of audience for whom you are performing; a group of ladies might not particularly appreciate slides on railway engines or some activity such as the iron industry.

MECHANICAL AND MOVING SLIDES. We always included chromatrope, ratchet, lever, and slipping slides in our show. In the case of slipping slides, always inspect carefully when buying as the slipping effect is sometimes not very impressive. With ratchet slides, check that the gearing is in good order and that they revolve easily, as they are difficult and sometimes impossible to repair.

PRACTICING AND PRESENTING THE SHOW. Practice with your lantern at home, so that you can operate in the dark without fumbling about. Always try to keep the screen filled with a picture; a blank screen breaks the continuity of the show. Be critical with yourself, and aim to improve each show. After every show, Marjorie and I would discuss it, and would alter any part that we thought necessary. If a set of slides did not seem to be very well received, we would try them again in a few more shows and if they still had the same effect, we would not use them again. It might be that such a set presented in a different way by another lanternist would be successful. Our show lasted between one and one and a half hours, and if possible we did not have an interval.

THE VENUE. Check well in advance that the venue can be properly darkened. This is important; we were sometimes told that the room was dark, only to find it fitted with light-coloured curtains that were useless for keeping out the light.

When booking the venue, check the car parking facilities and ease of access. Make sure a parking space has been reserved for you close to the entrance and check if there are any stairs to climb, as this is no joke with heavy equipment.

FEES. What should you charge? I am sure that all lanternists have their own ideas on this, but for a start I suggest fixing a minimum charge which is suitable for you. If the show is in your own locality, the fee should take into account wear and tear of equipment, replacement of bulbs, insurance, use of car, etc. For shows outside your locality, add on to this a mileage charge for the journey to and from the venue. I use the figures from the table printed from time to time in the AA magazine.

We charged a fee which covered all expenses plus an extra which we gave to charity. When the show was being given to raise funds for a charity, normally we made no charge. We also tended to base our charge on the size of the organization booking the show.

NAMING THE SHOW. Try to give your show a name, and be sure that you choose one that will not be confused with other lanternists' shows. Ours was called "The World of the Magic Lantern." After a time you will be known as much by the name of your show as by your own name.

PUBLICITY. We never advertised, but we often had photographs and articles about us in the local papers—on one occasion almost a whole page. From these we not only received bookings, but often offers of lanterns and slides.

RECORDS. Keep a record of all the shows you perform, with details of date, time, fee, number in the audience, type of lantern used, and details of all the slides shown. This will be important if you do a repeat show, and also useful in the future to see the sort of shows you were performing a year or two earlier.

INSURANCE. If you have your lanterns, slides, and equipment insured, check that they are also covered when taken out of the house. Check your car insurance policy to ensure that it covers everything when you are carrying your magic lanterns, slides, and equipment. I have this clause in writing from my insurance company.

Public liability insurance is necessary to cover you for any possible claims against you for an injury caused by your lantern and equipment—for instance, someone tripping over an electric lead. It may be possible to add this to an existing policy, or you can take out a special one. In any case, the cost of this must be taken into account when deciding the fee you charge.

I must admit that I have comparatively little experience in this matter. Perhaps one of our members with the necessary expertise could write an article on what could be a very important issue.

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DRESS. It is important to set the right atmosphere for the show. Marjorie wore a long black skirt and a Victorian-style blouse; I wore black trousers, coloured waistcoat and shirt and black bow tie, though many variations of Victorian and Edwardian costume might be used. Many times members of the audience have thanked us for making the effort and wearing the appropriate clothes. Jeans and T-shirts just don't seem quite the same.

SPARES. Make sure you take with you such things as spare bulbs, transformer, etc., not forgetting a couple of torches, which you will always find very useful.

CHECKLIST. Make a list of all the items you need to take with you for the show, and always check it before setting out.

In conclusion, I hope that lanternists already working may pick up the odd tip or two from the things that we learned; but even more I hope that others may be encouraged to start their own show.

Remember that to be a magic lantern showman is something special. It is unlike any other form of entertainment, as the lantern and slides you are using are possibly 100 years old, and your audience in many cases will never have seen or perhaps even heard of a magic lantern show. I can assure all aspiring showmen that when you hear the applause at the end of the show and the comments you receive from the audience, it is an experience you will not forget. It is then that you know that the lantern can still weave magic.

If any member would like further information or advice on any item in the article, please do not hesitate to contact me, as I remember that Marjorie and I would not have started to give shows had it not been for the great help and encouragement received from many other members of the Society—and which we continued to receive from that time on.

Write to me,
Don Attle, at 65 Mill Road Avenue, Angmering, West Sussex BN164HX or call me at 01903 782 833.

DISC DIMENSIONS WITH OPTICAL LANTERN OBJECTIVES

Supposing we are called upon to use a magic lantern in a hall 25 feet in length, we first ascertain the size of disc desired, which we will suppose to be 10 feet. With an objective having a focus of 6 inches, how far from the screen must the lantern be placed in order to produce a 10-feet disc?

Here is the rule by which it can be ascertained:
Let A = focus of objective.
Let B = diameter of slides.
Let C = diameter of disc.
Let D = distance between lantern and screen.

Multiply the diameter of the circle required (C) by the focus of the lens (A), and divide by the diameter of the slide (B).

$$\frac{CXA}{B} = D = \frac{10x6}{3} = 20 \text{ feet}$$

It is thus seen that, in order to produce a 10-foot disc with a 6 inch objective, the lantern must be placed 20 feet from the screen.

On the other hand, we may posses several lenses of different foci, and it is necessary that the screen and the lantern must occupy certain positions, which we will suppose to be just 20 feet apart, and that the diameter of the disc must be 10-feet. How are we to ascertain whether we must use a lens of 4, 5, 6, 7 or other number of inches in focus?

Multiply the distance between the lantern and the screen (D) by the size of opening of slide (B), and divide by the size of the disc (C).

$$\frac{DXB}{C} = \text{A focus of lens} = \frac{20X3}{10} = 6 \text{ inch focus}$$

Again, we have a lens of 6-inch focus, and intend that 20-feet shall intervene between the lantern and the screen, and wish to know what size of disc can be produced. In order to calculate this, it is necessary that we multiply the distance between the lantern and the screen (D) by the size of slide opening (B), and divide by the focus of the lens used (A), which gives us

$$\frac{DXB}{A} = \text{C size disc} = \frac{20X3}{6} = 10 \text{ feet dia. Disc}$$

The following ready reference table has been computed by the foregoing rule, and by a glance it will show the relations between lantern and disc with object glasses of every focus from 4 in. to 15 in.

READY REFERENCE TABLE.

Distance between Lantern and Screen.	FOCUS OF LENS. 4in.		5in.		6in		7in.		8in.		9in.	
	DIAMETER OF DISC.											
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
10 feet.	7	6	6	0	5	0	4	3	3	9	3	4
11 „	8	3	6	7	5	6	4	9	4	2	3	8
12 „	9	0	7	2	6	0	5	2	4	6	4	0
13 „	9	9	7	10	6	6	5	7	4	11	4	4
14 „	10	6	8	5	7	0	6	0	5	3	4	8
15 „	11	3	9	0	7	6	6	5	5	8	5	0
20 „	15	0	12	0	10	0	8	7	7	6	6	8
25 „	18	9	15	0	12	6	10	9	9	4	8	4
30 „	22	6	18	0	15	0	12	10	11	3	10	0
35 „	26	3	21	0	17	6	15	0	13	1	11	8
40 „	30	0	24	0	20	0	17	2	15	0	13	4
45 „	33	9	27	0	22	6	19	3	16	10	15	0
50 „	37	6	30	0	25	0	21	5	18	9	16	8

Distance between Lantern and Screen.	FOCUS OF LENS. 10in.		11in.		12in.		13in.		14in.		15in.	
	DIAMETER OF DISC.											
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
10 feet.	3	0	2	9	2	6	2	4	2	2	2	0
11 „	3	4	3	0	2	9	2	6	2	4	2	2
12 „	3	7	3	3	3	0	2	9	2	7	2	5
13 „	3	11	3	7	3	3	3	0	2	9	2	7
14 „	4	2	3	10	3	7	3	3	3	0	2	9
15 „	4	6	4	1	3	9	3	6	3	3	3	0
20 „	6	0	5	6	5	0	4	7	4	3	4	0
25 „	7	6	6	10	6	3	5	9	5	4	5	0
30 „	9	0	8	2	7	6	6	11	6	5	6	0
35 „	10	6	9	6	8	9	8	1	7	6	7	0
40 „	12	0	10	10	10	0	9	2	8	6	8	0
45 „	13	6	12	3	11	3	10	4	9	8	9	0
50 „	15	0	13	8	12	6	11	6	10	9	10	0

EXAMPLES.—An 8in. focus lens at a distance of 35ft. will give a disc of 13ft. 1in. To produce a disc of 12ft. with a lens of 10in. focus, the lantern and screen must be separated by 40ft. To produce a disc of 15ft. at a distance of 45ft. will require a lens of 9in. focus.

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THE MAGIC LANTERN SOCIETY

By Sue Hall

The Magic Lantern Society (formerly The Magic Lantern Society of Great Britain) is obviously not the only society for collectors of magic lanterns and slides. However, it is a valuable organization to know about and to join if one is serious about the hobby.

We, in fact, joined what was then commonly called "The British Society," first, because we did not know about the U.S. and Canada Society, and as a result of membership information being published in their newsletter, we were invited to join the MLS of U.S. and Canada by Bob Bishop. (Bob and others were quite disappointed when we showed up at the first Northwest Corner meeting and turned out to *not* be British, as they had expected.)

We have and will continue to maintain membership in both societies because the advantage of belonging to both are well worth it. The number of members in The MLS is much larger and so, they have a greater knowledge-base to draw on as well as services offered. Articles in their newsletter and *Journal* are often more scholarly than ours, and the use of the magic lantern in European countries has a much longer history which provides a wealth of historical perspective far greater than we can draw on on our continent.

Here are some examples of "Member to Member Services" offered in their December 1999 issue:

Lantern slide restoration
Painted images restored, damaged and missing areas replaced, new sliding glass for slipping slides, crazed black areas repaired and wood frames restored. Enquiries – David Evans Tel 01730 894086

Wooden lanterns
Complete repair, renovation and general revival service for all wooden lanterns. Martin Gilbert – Tel. 01283 536473

Light controllers
Dissolving controllers, lamp fittings, heat filters etc. for all single, biunial and triunial lanterns. Designed and supplied to order. Damer Waddington – Tel. 01534 25114

Lantern slide binding strips
Pre cut and gummed and creased. Box with enough strips for 100 slides. Peter Gillies – Tel. 01825 830319

Slide Masks
Black paper, circular or square aperture. Packs of 100. Ray Gilbert – Tel. 01283 713013

Narrations
A range of recorded narrations by professional actors. Enquire for current range, and discuss needs as narrations can be arranged. John and Elizabeth Horton – Tel. 0120 443 2054

In addition the Society itself has many resources available to members. One example is their "Readings" library where members can secure copies of missing readings to match their own slide sets. More information concerning lantern-related services can be secured on the Society's web site at www.magiclantern.org.uk.

If you are interested in joining, the cost is U.S. $50.00 for a standard membership. The Society cannot accept checks drawn on banks outside the United Kingdom so the easiest way, although a bit risky, is to send cash. If you send a Bankers Draft or Eurocheque drawn in sterling, make it out to The Magic Lantern Society. Send subscription to: L.M.H. Smith, South Park, Galphay Road, Kirkby Malzeard, Ripon, North Yorkshire HG4 3RX, United Kingdom.

THE PRESIDENT'S VIEW

By Bob Hall

This is the last "View" I will write. My four years as president will be finished in June at the convention and the new president will write the September column.

My first term started at the great convention in San Diego that Homer and Betty Peabody, Don and Mike Curron, and Ralph and Judie Shape organized. My second term started at the wonderful convention in Cleveland that Larry and Susan Rakow organized. And now my term will end and the new president will begin at what promises to be another spectacular convention in Hollywood, hosted by Randy Haberkamp and Jere Guldin and their wives.

Over the last four years our membership has grown. Interestingly enough, our Secretary, Ralph Shape, states that many of the newest members have been as a result of our web page. Sue and I have recruited two members that we know of through our selling at antique shows. But others have joined because they have seen a member's show or heard about the Society from one of you.

The *Magic Lantern Gazette* has been coming out regularly the last four years. Sue and I have taken over the editorship and will continue to do so for at least the next two years. I need to state, however, that the real brains behind the operation are Sue's. She is the one who organizes and gets it together. I help a little and do the mailing. Larry Cederblom does all the formatting and layout. If it weren't for him I don't know what form the *Gazette* would take but it would certainly lack the polish and class Larry gives it.

Neither of the above two activities, the membership growth and the regular publication of the *Gazette*, has a great deal to do with me being president. I can't really take credit for either one. They would have occurred without

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President's Message continued

me. Actually being President of the Society is a piece of cake and I will miss it.

In my opinion the two hardest, most time consuming jobs in the Society are the secretary/treasurer and the editor of the *Gazette.*

I want to thank Ralph Shape for his time and efforts and for the terrific job he has done over the past four years. I would also like to thank Sue for the terrific job she has done with the *Gazette* and for the help she has given me in my role as president. I also would like to thank Vice President Homer Peabody for his efforts and support during this time.

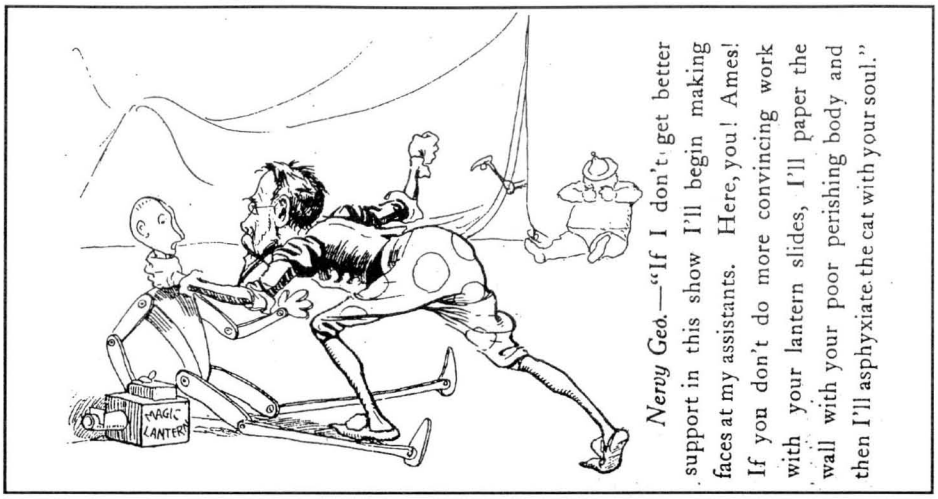
I especially want to thank you, the members, who have called, written, or e-mailed me with your ideas and suggestions and for your contributions to the *Gazette.* Without you there would be no Society. Thank you for these four years. I won't be talking to you again, at least not in this format.

The Magic Lantern Society of the United States and Canada wishes to formally acknowledge and thank Jack Judson for his contributions on our behalf. Even though the Society had agreed to take over the cost of our Internet web page after Jack offered to pay for the first two years, Jack went ahead and paid for renewal himself for the next two years. Secretary/Treasurer, Ralph Shape, says we can definitely credit the web page with at least 19 new memberships. You can access this page at www.magiclanternsociety.org. If you have ideas of items to include on the web page, please let your president know.

PECULIAR EPHEMERA

By Lindsey Lambert

Enclosed is a photocopy of a peculiar magic lantern-related postcard that I recently acquired. It is marked on the back as having been printed by the "Toronto Lith. Co.," but there is no further information. It was never mailed, so there is no postal cancellation to date it, but I would guess that it is 1905-1910.


MAGIC LANTERN
Nervy Geo.—"If I don't get better support in this show I'll begin making faces at my assistants. Here, you! Ames! If you don't do more convincing work with your lantern slides, I'll paper the wall with your poor perishing body and then I'll asphyxiate the cat with your soul."

KEYSTONE SLIDE-MAKING KITS

By Bob Hall

"How to Make Handmade Lantern Slides" was a small booklet included in slide making kits put out by Keystone in the 1930s and 1940s. The primary users of these kits were intended to be teachers or students. From the introduction to a 1948 set it states:

"The handmade lantern slide is becoming more and more popular as teachers and supervisors discover its usefulness in the following situations:

1. Supplementing the regular sets of standard-made lantern slides.

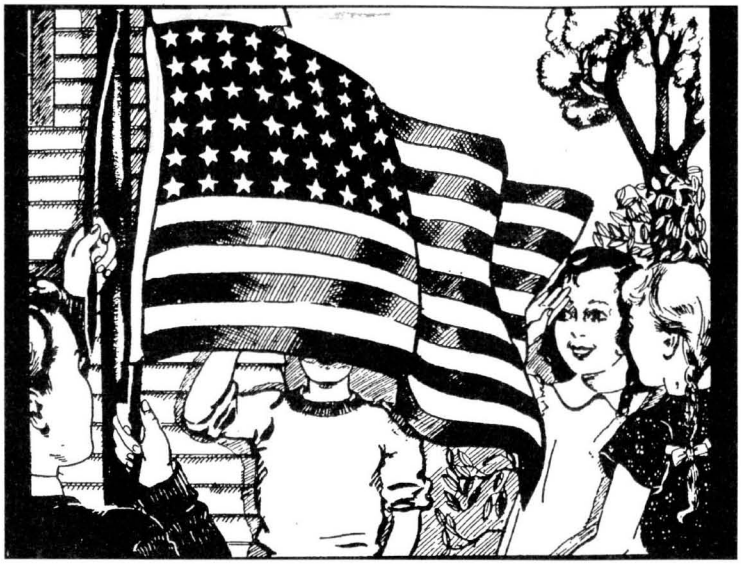
2. Providing, at a low cost, projection materials where standard lantern slides are not available.

3. Providing economical means for teachers and supervisors to present to large audiences original material that does not seem to warrant the expense of its being made in regular lantern-slide form.

Pupils making handmade lantern slides.

Specification for High-Quality Materials

One thing should be added in connection with the suggestions made above. *It will not be possible to achieve worthwhile results unless materials of high quality are used.* A small saving in the cost of the etched glass provided may result in slides so grainy and dense that projection is either impossible



A handmade lantern slide made by a fourth-grade pupil with Keystone lantern-slide crayons.

or so poor that the entire purpose of the project is defeated.

The following specifications should be met if satisfactory results are to accompany the use of etched glass:

1. Made of first-quality photo glass.
2. Thickness 16 to 18 lights per inch.
3. Glass cut square and accurately.
4. One surface satin ground by the mud-grinding process.
5. Free from scratches and pinholes.
6. Etching by acid or grinding by sand blasting not to be accepted. Acid etching usually results in a lot of fine transparent and translucent pinholes; and sand blasting is a cheap form of grinding, which results in improper and grainy diffusion of light.

In a similar manner specifications have been set up for Keystone Plain Lantern-Slide Glass as follows:

1. First-quality clear white photo glass properly annealed.
2. Thickness 16 to 22 lights per inch.
3. Cut square and accurately.
4. Free from scratches and pinholes.

Similarly the use of cheaper pencils, crayons, or ink may result in slides so unattractive in finish and in color that the value of the work is entirely nullified. The Keystone View Company began the development of handmade-lantern-slide materials several years ago, and has engaged the services of the best laboratories in the country in securing etched glass, crayons, and ink relatively inexpensive and, at the same time, of superior quality. In the matter of producing watercolor crayons and lantern-slide ink, particular acknowledgment should be made to the untiring cooperation of the laboratories of the American Crayon Company.

Etched Plastic Materials

Several attempts have been made to adapt plastic materials to the etched-glass problem. Since plastics are soft and scratch easily, it isn't possible to reuse a plastic slide because pencil or crayon marks cannot be entirely removed. Plastics also curl under the heat of the ordinary projector. This means that plastic must be mounted between two pieces of clear lantern slide glass in order to keep the picture in focus on the screen. Due to the cost of the two pieces of clear glass required and the fact that such plastic etched materials cannot be reused, the cost of such material, whatever the original cost, is far beyond the cost of using Keystone Etched Glass. Added to this is the fact that etched plastics do not give projections as clear as does Keystone Etched Glass. For these reasons the use of plastics for these purposes is not recommended."

Along with giving ideas on how to supplement various subject matter by the use of slides, directions are given on how to make slides using ordinary lead pencils, Keystone Lantern Slide crayons or ink, cellophane, or a combination of cellophane and etched glass.

"Here are some ideas from the booklet you could use in creating custom slides for a holiday show:

Colored Cellophane Lantern Slides

It is possible to make many beautiful effects through the use of colored cellophane cut to the outlines so as to create the scene or decoration. The general design is first sketched on paper to size, and a piece of cover glass is laid upon it. The colored cellophane is cut to the outline by laying it on the glass and cutting with the corner of a razor blade. To fasten the cellophane to the glass, apply glue with a pinpoint, in as small a quantity as possible.

Shades and variations of color may be made by overlapping the same color or various colors. Colored cellophane may be used thus in conjunction with crayon-colored slides, particularly to cover large areas, such as sky, water, etc. It may also be used to illustrate typed material. You may obtain colored cellophane from your local stationery store or from the Keystone View Company.

Silhouette, or Shadow Slides

A heart for a Valentine slide, a jack-o'-lantern for Halloween, a turkey for Thanksgiving, etc., may be made by cutting figures into pieces of paper 3 1/4" x 4" in size and mounting them between two pieces of plain glass. Cellophane of appropriate color may be placed over the opening to lend what color may seem appropriate. Or Keystone Lantern-Slide Ink may be used directly on the clear lantern-slide glass."

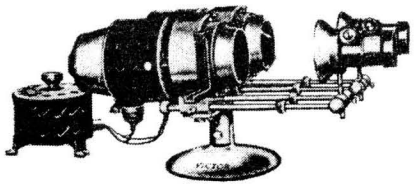
Keystone Slide Making Kits came in a variety of sizes from a small cardboard box containing only a small pack of crayons and glass to large metal-boxed outfits which included cellophane sheets, carbon paper, etched glass, 6 colored pencils, binding tape, cover glass, ink, and more.

These are wonderful examples of ephemera for your collection and becoming harder and harder to find. With a bit of luck perhaps you can add one to your collection in the future.

DISSOLVING AND STEREOSCOPIC LANTERN PROJECTORS

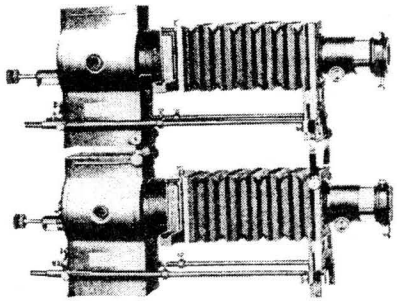
By Robert G. Wilson

During the early 1900s a large number of companies sold lantern slide projectors. Dissolving projectors were featured by many of these companies and provided the ability to dissolve one slide into the next. As one catalog put it, the dissolving outfit was employed "to avoid the eyestrain and disagreeable affect produced by the alternate darkening and lighting of the screen, together with the 'racing' of the slides across the screen in changing." There were several different designs available to provide the dissolving effect.



The Victor Dissolving Stereopticon sold by the Victor Animatograph Co. from Davenport, Iowa, consisted of two identical cylindrical Victor-projectors mounted on a common base. The dissolving effect was accomplished by the twist of a knob on an electrical dissolver, which worked on "the new and exclusive principle of cutting the light in one lamp at the same ratio the light is increased in the other lamp." As the Victor catalog says, "One picture fairly melts into the next, as slowly or rapidly as the operator desires." Victor advertised their stereopticon as "The Only Electric Dissolving Lantern with the True Dissolving Effect" even though other companies also sold the electric dissolvers about the same time. In 1920, this Victor Dissolving Stereopticon complete with a pair of matched lenses of any focal length, a controller, and two Mazda-Nitrogen lamps cost $125. The leatherette covered carrying case cost an extra $15.

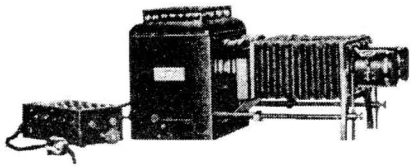
The Bausch & Lomb Optical Co. of Rochester, N.Y., called their lantern slide projectors "Balopticons." The prefix "Bal" is from the Greek verb "ballein" meaning to throw or project. The "Bal" prefix is also the initials in the company name, so they said that the Balopticon name can only rightfully be used by them. In Canada, the Bausch & Lomb Balopticons were sold by The Methodist Book and Publishing House formerly at the corner of Queen and John Streets in Toronto.



Bausch & Lomb sold several outfits that used the dissolving feature. One of these, called a Double Dissolving Balopticon, consisted of two standard Bausch & Lomb projectors mounted one above the other. In 1915 the dissolving feature was provided using their patented iris diaphragm dissolver. This consisted of an iris diaphragm fastened to the front of each lens. The diaphragms were jointly operated with a connecting rod that opened one diaphragm as the other was closed. By 1920, projectors with electric lamps could also be supplied with an electrical dissolving rheostat similar to that provided with the Victor projectors.

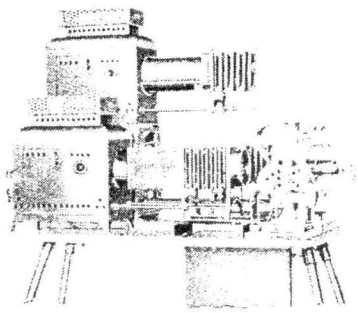
The price of the Bausch & Lomb Double Dissolving Balopticon was the price of two single Balopticons plus a charge for the dissolver and connecting parts. In 1915 the dissolvers cost $15 each, increasing to $25 by 1920 and to $30 by 1924. The charge for the connecting parts was introduced in 1920 at $5. In 1915, the cost of an entire Double Dissolving Balopticon Outfit, including two projectors, a dissolver, and connecting parts ranged from $65 to $120, depending upon which of several Balopticons were purchased, which light source was used, and whether the lens was in a spiral focusing mount or a rack and pinion mount. By 1920, the cost of these outfits had increased to range from $130 to $204, and by 1924 to range from $143 to $230.

By 1920, Bausch & Lomb were also selling a Dissolving Balopticon, which had two lamps, and two lenses mounted in a single body. An electrical dissolver provided the dissolving feature. In 1920, the cost of this unit was $115



with a 5/8 inch diameter lens or $125 with a larger 2 5/16 inch diameter lens. By 1924, these prices had risen to $134 and $150 respectively.

Bausch & Lomb also advertised this double lens unit as a stereoscopic projector for the use with two lantern slides that were made from stereoscopic negatives. For stereoscopic projection, the operator would not use the dissolving resistance, and would operate both lamps at full brilliancy. To operate the stereoscopic images, Bausch & Lomb used complementary red and green glass filters and spectacles. A pair of red and green filters in mountings to fit on the front of the projection lenses cost $7.50, while the red/green glasses



were sold at $1.75 per pair in 1920, rising to $2.25 per pair by 1924.

In 1915, Bausch & Lomb also sold a Double-Dissolving Model C Balopticon with a Moving Picture Attachment, allowing the dissolving projection of lantern slides and the projection of moving pictures without shifting the projectors. The upper projector is for slides only. The light from the lower projector can be switched with a mirror to either the moving picture lens, or to the lower lantern slide lens which is behind the moving picture apparatus. When projecting lantern slides, the dissolving affect is obtained using the iris dissolver described earlier. This outfit could be equipped with any of the standard moving picture mechanisms (Edison, Powers, or Simplex). In 1915, the cost of this outfit ranged from $347 to $413 depending upon which Moving Picture Mechanisms was purchased. By 1920, Bausch & Lomb no longer listed the moving picture apparatus in their catalog.

Ed. note: Robert Wilson is a Society member who first wrote this article for the Photographic Canadiana in 1989.

CORRESPONDENCE PROVIDES A WEALTH OF INFORMATION

The following three articles have all been submitted by Bob Bishop as a result of his active correspondence with Society members around the world. All of us benefit from Bob's activity and appreciate his sharing. Bob, who is known as "The Old Projectionist," is a charter member of our society and lives in Port Angeles, Washington.

The Lantern in Juneau

Amended by Dick Woods

The new millennium. How did we muddle through the many decades before the year 2000 rolled around? It seems that our little magic lantern society is destined to last at least a few more years. With the Internet in its infancy and growing by leaps and bounds our society is picking up new members from all walks of life. The materials of our medium are being sold and traded as never before.

Back in 1982 or 1983 my first Djinn of the lantern story entitled "The Magic of the Lantern" appeared in the original MLS bulletin. In that first article some broad assumptions were made, such as, "The dealers count for nothing as they see but profit and loss and therefore there is no magic." In that article other opinions were also expressed. "Collectors at least restore the lanterns and transparencies. But merely being safeguarded is not enough. If the slides are not used in the manner they were designed for then they remain but glass and again there is no magic." The article continued on and stated that only by being projected in a proper manner mirroring the old Gallantee Showmen's efforts does the "magic" of the lantern become apparent to all.

But I was younger then and events seemed clearly black and white. Now in the dawn of a new millennium and at the ripe age of 82 years young, my vision has been slowly changing. Now most matters and differences of opinion no longer seem to be black and white but rather like our winter sunsets here on the Olympic Penninsula, many shades of gray, mauve, and tints of yellow, brown, and pink.

Obviously I have been mistaken in my former opinions, especially when it comes to our Alaskan member, Dick Wood, of Juneau. Proprietor of the Alaskan Heritage Bookshop located in Alaska's capitol city. When I learned of Richard Wood, one of the first questions I put to him was how did he learn of the magic lantern?

"The first inkling I ever had about the lantern and its slides was about 20 years ago when I was collecting baseball cards of my grandfather, 'Smokey Joe Wood.' A dealer offered me a lantern slide of 'Joe Wood and Walter Johnson before the big game,' 'Won by Wood, 1-0.' That slide was taken before the famous duel in 1912 that saw Johnson, who had just set a record with 16 straight wins, defend his record against my grandfather who had won 13 straight. Joe Wood's streak was also broken after 16 wins. The record stands in the American League to this day. I bought the slide for $25 and put it aside, not having a clue how it was to be used."

Then many years later, while in England, Dick came across a beautiful single lantern, made of course of lovely mahogany, brass, and glass. It had been wired for electricity and needed to be upgraded to modern quartz iodide bulbs, which vastly improved the projection. His interest grew over the years. His business is buying and selling early Alaskan memorabilia and through this activity many collections of Alaskan lantern slides were offered to him. He decided to start keeping the best of the Alaskan lantern materials which came his way. By this time he had already built a large collection of Alaskan stereoviews so it was only natural he would also notice artifacts of the lantern medium.

Dick says he has only given one public program and several programs in his home. My! It is too bad he was not in better contact with other lanternists. They possibly would have warned him of the "lantern bug." Now his wife and boy have been exposed to the bug of the lantern which is generally conceded to be as virulent as the Gold Bug, and Dick knows all about the Gold Bug and its effects, for after all he lives near where the Gold Rush of '98 started.

Also, in his lack of knowledge he just may have opened the door to the Old Djinn who may not be interested in Dick himself, but rather in Evan, his 10 year old son. Evan helps with handling the slides. But the Djinn is also cozy with the children believing them to be innocent and therefore willing to believe in the old Rogue. I must warn the Wood family of this matter.

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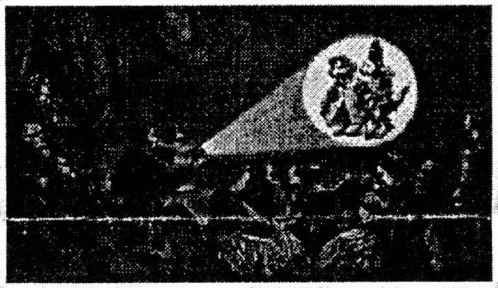
ALASKAN HERITAGE BOOKSHOP
presents

The Alaska Magic Lantern Theater



Travel back in time with our 100 year old Alaska slide shows

Experience one of the leading entertainments of the Victorian Age

These were slower and simpler times before radio, television, movies, computers, and color photographs

Enjoy seeing early Alaska the way it was 80, 100, and 120 years ago

Marvel in the lovely hand coloring of some of these antique glass slides

Journey with us to the Alaska long lost to the march of time, save for these images preserved in silver between plates of glass

We currently have 3 shows:
The Alaska Klondike Gold Rush
Alaska Native People*
Touring Alaska in the Gay Nineties
We can customize a show to fit your interests

Alaskan Heritage Bookshop
P. O. Box 22165
Juneau, Ak. 99802
phone or fax (907)-789-8450
email: akrare@alaska.net

*this show is about 70% Tlingit and 20% Eskimo, with some Haida, Athabaskan, etc., slides

But as to his program, if it reflects the many facets of his collecting interest then the program is well worth seeing. His flyer about his "Native Show" states, "This show is about 70% Tlingit and 20% Eskimo, with some Haida and Athabaskan slides." Dick has also a keen interest in pre 1867 Russian views of then Russian Alaska. Also he is actively seeking original broadsides of shows that were shown in Alaskan and Yukon towns and camps, and in the lower 48 states.

He tells of H.H. Brodeck of Walla Walla, Washington Territory, who traveled the inside passage to the Yukon in 1881 and took about 105 stereo views. Dick has two or three lantern slides from that collection taken from one side of the stereo view. He notes, the slides are quite clear, testifying to the skill of the person who produced them. Wood says that some of the best old views of the Yukon and Alaska are those produced by the New York State Department of Education. Carefully hand tinted and very sharp, these slides stand out in any collection.

In his Juneau collection Dick has a small number of Coming Attraction slides related to the northern country. He shares a common complaint that the Coming Attraction slides are getting, as he says, "Very pricey."

He keeps busy. From what I understand about an ongoing transaction Dick evidently really got caught up with an untypical fellow from Maryland, who had offered him 95 Alaskan and Yukon "glass negatives." As Dick relates the ongoing transaction, he immediately made contact with the Maryland person.

Dick: Are the slides in good condition?
Maryland Man: Don't know what you mean. They look all right to me!
Dick: Are you sure they are negatives and not positive?
Maryland Man: I don't guarantee nothing!
Dick: Will you take them back if I am not satisfied?
Maryland Man: No!

Armed with these assurances and intrigued with the subject matter of the slides, he decided to take a chance with the entire lot at about $2 a slide—not a bad price! It would only take a few of them to be in good shape for Dick to recoup his investment, and they were indeed, lantern slides, and good ones! Dick has also purchased a Keystone slide cabinet to house his collection.

I asked Dick if he was born in Alaska. He wrote, "No, I was raised in northeast Pennsylvania and Connecticut. Got a degree in wildlife biology in Fairbanks but moved to Juneau when my wife took employment in Juneau." He admits to having been in Alaska for nearly 27 years now.

I asked him, as I had previously queried Jim Robb of Whitehorse who has not been outside

for 35 or more years, "Do you think you have missed too many boats?" "Oh, no," he wrote, "I get out a few times a year. In fact I'll be in Mesa, Arizona, for a stereoview convention just two weeks after the Magic Lantern Convention in Hollywood (which he hopes to attend with his family).

Such is the joy of correspondence. Imbedded in my memory is the scent of El Brendel observing a young couple, expectant, money in hand, standing in line before a large machine which would on receipt of the proper amount of money deliver a new baby wrapped in swaddling clothes. "Ah," mused Brendel, "Give me the Good Old Days!" And that is good enough for The Old Projectionist.

New Year's Eve With the John Newman's

The new millennium caused quite a ruckus in Western Australia, at least around the John Newman home. A January letter from the Newmans discloses that he has "picked up on woodwork and also finished restoring his Biunial lantern and has also been working on another biunial, much wood and brass as well as glass. Both had to be disassembled down to the smallest components, a surprising number of bits for such basic technology."

Newman wrote of a number of things. To my surprise he wrote of a festival at Perth which runs from January to March . . . Wonders! He also reported that "Professor" Mervyn Heard from the U.K. presented a magic lantern show, the first time such a feature had been presented at the Perth festival. (Heard certainly gets around. Not only has he thrown his beam in England, but also in many spots in Europe, the U.S., and in Japan. His travels rival that of Gulliver.)

It is summer in Perth with 90 degree weather. It was extensively reported in the American press of the damage done when the strongest cyclone ever to reach Australia moved over the northwest coast. Record amounts of rain and flooding, but luckily no deaths.

It seems that around Perth, like parts of California, they have a fire season with many brush fires. One such fast traveling fire came extremely close to the Newman's home. It destroyed two homes close by. Police asked everyone to leave. But Newman and others who had prepared for such events elected to stay. They battened down, turned on all the sprinklers and started up the fire pump.

John declares it was like a war zone. The air was full of ash. Twenty fire trucks and crews were fighting the blaze. For three or four hours the sirens sounded. Helicopters flew within rods of their housetop. A very trying time, but their home was saved. Quite a way to welcome the new millennium. All because some "idiot" was burning leaves on a total fire ban day!

He also described a several month visit to France, Italy, Austria, and Spain, giving me an overall view of their activity. Such a pleasure to receive correspondence instead of e-mail. I'll be hard pressed to answer such a letter that contained such exciting news.

Special Service Offered for Magic Lanternists

The Pownal Magic Lantern (and Light Opera) Society
767 North Hoosac Rd
Williamstown, Massachusetts 01267

Dear Projectionist, both young and old,

The Pownal Society offers a unique service to lanternists who find the readings of Bamforth and others a trifle windy. My brother, Aubrey, has translated several of these into verse, and is prepared to continue with this project if there is sufficient demand. Simply send the reading in question to our Society. We think you will be pleased with the results, which, while not exactly in period, will certainly keep your audiences awake.

Yours truly,
Gladys Twinkle
Recording Secretary

Examples of Aubrey's work:

Pussycat's Road to Ruin
Slide 1. Here's Pussy at her mother's knee—A model of felinity!
Slide 2. How quickly she has learned to spin, and sew and take the washing in.
Slide 3. Good mousers are true pearls of price, so Pussy's taught to catch the mice.
Slide 4. While mother has a little snore, a tomcat knocks upon the door.
Slide 5. Encouraged by his evil wiles, Puss takes a ramble on the tiles.
Slide 6. With willing Pussy at his side, Tom perpetrates a homicide.
Slide 7. Next on the menu comes a hen; Dear children! Ask yourselves Pray when.
Slide 8. Will all this wicked conduct stop? Alas!, she steals a mutton chop.
Slide 9. A string of sausages comes next—I cannot find the moral text.
Slide 10. Which will sufficiently deplore her bad behavior—See, there's more!
Slide 11. But as the spiteful Puss attacked, her master caught her in the act.
Slide 12. Crime does not pay, and never has—she's chasing mice in Alcatraz.

Moral: Listen to Mother, avoid false friends, for bad beginnings make worse ends.

The last Shilling
Outside the Pub: Ted wasn't far from the public bar when he stopped—it was always his trouble. He was suddenly cursed with a terrible thirst so he thought he'd drop in for a double.

continued page 14

Special Service Offered for Magic Lanternists continued

At the Bar: he'd only a bob from his last odd job, owed the rent, and his children were ailing, when a vision came—it was ever the same—of the wife in despair at this failing.

The Glass Offered: When the barmaid said, "That's a tanner, Ted," he looked at this glass a lot harder: "I just can't sink to another drink when we've nothing to eat in the larder."

The Glass Refused: Ted was certain now, and he made a vow that he'd follow the tempter no farther. As he paused by the door, he added, "What's more I'm taking this shilling to Martha."

The Shilling Restored: When he reached Martha's side, he broke down and cried. Then he gave her the coin as a token and he said, "My love, as the good Lord's above, here's a pledge that will never be broken."

The Happy Home: Since the cup's been spurned, the tide has turned, for Ted's a good worker and willing. He's contented now, but he often thinks how he nearly misplaced his last shilling.

Ed. note: Those who know David Brooke will recognize his humor and realize this is not a serious offer!

BITS AND PIECES

1 Welcome to new and returning members:
William Koerber, Upper Marlboro, MD
Al Alarcon, Santa Clara, CA
Larry Rakow, Cleveland Heights, OH
Art Lacher, North Hollywood, CA
Helen Petty, Fairfield, OH
Don Rothemel, Baltimore, MD
Richard Salz, San Francisco, CA
Lillianna Murphy, Brooklyn, NY
John Leinfelder, Bangkok, Thailand
Michael Holland, Minneapolis, MN

2 Tom Rall has promised to write an article on the Langenheims of Philadelphia, which are variously credited with inventing the process of putting photographic images on glass, or of being the first in the U.S. to do so. The date is about 1848, which was within about a decade and a half of the date credited for the discovery of photography. The Langenheims published their first catalog of photographic images on glass in 1851. Tom has a copy of their next catalog, which wasn't published until 1861 and is seeking a copy of the 1851 edition to purchase or copy.

3 Here is a great source for projector bulbs: 1-800-648-1163 or www.bulbman1@mindspring.com. You will receive a fully illustrated catalog with bulbs galore!

4 Lindsey Lambert did a lantern show in the Canadian town of Alexandria. He reports that Alexandria is half-way between Ottawa and Montreal, and he took the train to get there. "This gave me something extra to talk about at the show: British railway companies once forbade the carriage of the gas cylinders for limelight, and known lanternists could expect to have their baggage searched. They retaliated by sending the gas ahead of time, in disguise. There are advantages to using electrics."

I figure that taking the train to give a lantern show in a small town church hall is about as 19th century as one can get at the end of this century!"

NORTHWEST GROUP OF THE MAGIC LANTERN SOCIETY OF THE U.S. AND CANADA

By Judie Shape

Minutes of January 16, 2000:

The Northwest Group began the new century by meeting at the Shape home, January 16, 2000. In attendance: Joe Koch, Larry Cederblom, Betty & John Potter, Sue and Bob Hall, Sharon Koch, Bob Doran, Dorothy & Ron Esterday, and Judie & Ralph Shape. All gathered to pack-away Christmas, socialize, and share. (The packing away part didn't get done.)

Socializing underway at 12 noon. Business meeting underway at 12:53. Joe shared a letter from Bob Bishop. "Bish" mentioned that he had met with historian Paul Dorpath to see about getting his 1,500 NW postcards back. Bob also had heard from Jim Robb, Joke Sebus, and David Brooke. He was near completion of his manuscript for his book on the Djinn of the lantern.

Joe and Alice will do a show January 22 at the Covington Library for a stipend. (A new career in the budding?) Also Joe had an interview with historian Walt Crowley and had loaned historian Heather MacIntosh his 100 slides of Washington to be photographed.

Discussion on why American slides are 3 1/4 x 4. Tom Rall had raised the question. Joe responded that the reason was early glass was circular and could not be smaller than 4" to avoid distortion. Other input on the question. Edison made the film that size. Americans just had to be bigger than British. (The last, according to a comment from David Evans of England.)

Sue showed a photo of their coming attraction Houdini slide which they sold on e-Bay for "big bucks."

Nothing new to report on convention in Hollywood. Ballots for new officers will have to go out before the convention so they can be announced at that time. Homer Peabody will

send out requests for nominations. Discussion of possible nominees.

Secretary/Treasurer report: Society is in good condition. Current membership is 153. We have gained 12 new members through the web page. Treasury stands at $4,400.

Adjourned for lunch at 1:30. Food was great and the socializing was greater as we all sat round the table and watched a windy NW storm roll in over the water.

Following lunch we adjourned to the theatre for show and tell. Joe showed us a set of slides from China made around 1950 the theme of which seemed to be to get young Chinese to join Mao's communist army. Bob was able to read the Chinese which helped us understand what was going on. Ralph showed some mining slides, coming attraction slides and a set on the life of King Edward. Bob Hall showed some slides of the South Pacific and Tasmania. Esterdays had some cartoon slides. Larry showed his new collection of gun-shaped film projectors. Bob Doran then showed and demonstrated his new acquisition. No one know what to call it. Hopefully, we will get pictures to include in a future *Gazette*. It is a circular projector for advertising. Holding about 10 slides, it rotates each 10 seconds to show the next slide. Made in Cleveland. Bob believes dates from 1930s or 1940s.

Next meeting is planned for April 2 and will be held at the Hall's. Meeting after that will be in Hollywood in June.

Minutes of April 2, 2000:

On a beautiful spring day, the Northwest Group held its meeting at the Hall's in beautiful Gig Harbor, Washington. In attendance were Ron and Dorothy Esterday, Bob Doran, Joe, Alice, Sharon, and Mike Koch, Larry Cederblom, Ralph and Judie Shape, and the Halls.

Reviewed info from Bob Bishop regarding his and Carm's health and Bob's expression that he would like to host another group meeting. (Bob called to express his regrets and to send his greetings to all.)

Show and Tell: Ron showed two publications on magic lanterns he was able to get off the Internet. One through the University of Virginia, an 1899 catalog, which was reproduced for 15 cents a page and mailed to him. Another of an 1895 publication which he printed from microfilm.

Dorothy showed a book on "100 years of Oz" which included a coming attraction slide. (Who has the coming attraction slide of the "Wizard of Oz?")

Joe showed articles on fading films in Hollywood and Hollywood the first hundred years. Wants to do something with his viewmaster collection. Got 900 responses.

Larry has made some terrific prints of slides using Kinko and overhead transparency paper. Joe did the same with postcards making prints suitable for lantern slides. Larry was able to print a copy of a slide from e-Bay, then make it into a slide.

Sharon showed us her new biunial projector. A beautiful machine which she is very proud of.

Enjoyed an outdoor dinner on a typically sunny northwest day. Unfortunately, the Halls had to leave the gathering after dinner to attend a memorial service for a close friend.

Downstairs to the theatre for showtime. Mostly miscellaneous slides. Larry with his homemade slides and a mystery solar system slide.

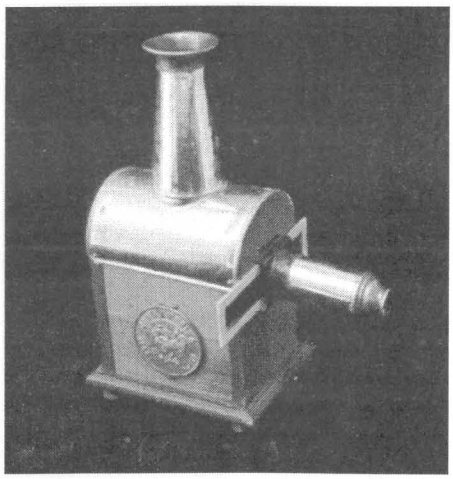
Joe showed Columbia River slides. Ralph showed a set of "Pat and the Chair" and "Santa Claus."

Next gathering will be in June in Hollywood. The NW Group will meet again in August at the Esterday's.

Adjourned at 3:30 p.m.

Ed. note: Here is a follow up from Joe Koch concerning Tom Rall's question as to why slides are the size they are. Joe found this reference in a book, "Individual Industries," 1860.

"The glass most important in the arts is certainly that used for optical instruments. Flint and crown glass are both used for that purpose, but both have their defects. Those of the former arise from the difficulty of effecting uniform fusion, and crown glass is seldom possessed of the requisite uniformity of texture. These difficulties were so great that, until the early part of the present century (1800s) lenses larger than three and a half inches could not be made. At that time a Swiss clockmaker, Guinand, produced them as large as nine inches, of the greatest perfection. The secret remained with him for a long time, but was finally, by one of his sons, imparted to M. Bontemps, who in 1828 produced lenses of twelve to fourteen inches. The secret was in keeping the mixture actively stirred when liquid, and then suffering it to cool and anneal in the pot. Lenses are now made of flint glass twenty-nine inches in diameter, and weighing two cwt."



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From the collection of Sharon Koch

WANT ADS

Wanted:

Hoffmann Religious slides for their book on Beale. Terry and Debbie Borton would like to compare Beale's Religious slides with one of his artistic competitors, Hoffmann's "Scenes From the Life of Jesus." If anyone has any Hoffmann slides to loan, or to sell, they'd appreciate being contacted. Also, if anyone knows anything about Hoffmann, that would be very helpful as Terry and Debbie don't—yet!

Also, the Bortons, who have been trying to date magic lantern artist Joseph Boggs Beale's work by tracking it through magic lantern catalogs, have made excellent progress to date. They very much appreciate the help of several Society members who allowed them to copy their catalogs. With the help these Society members and several museums, they have now developed a fairly tight sequence of catalogs for the period 1881-1918. However, if anyone knows of catalogs that are pre-1881, post 1918, or for the periods 1882-1884, 1887-1889, 1893-1896, they would very much appreciate the opportunity to examine them. McAllister would be especially appreciated, but McIntosh or Briggs would also serve very nicely!

Contact them at: Terry Borton, PO Box 44, East Haddam, CT 06423, 860-345-2574, or www.tborton@magiclanternshows.com.

Wanted:

Tom Rall is looking for an 1851 Langenheim catalog (actually any year) to copy. Of course expenses will be covered. Contact him at: 1101 N. Kentucky St., Arlington, VA 22205, 703-534-7612, or www.marketflea@aol.com.

Wanted:

Large collection of Japanese magic lantern scenes and other photo materials connected with Japan. Contact John Leinfelder: www.jleinfelder@hotmail.com, for fax 011-66-2-631-2331.

For Sale:

Bausch & Lomb combination postcard projector and magic lantern with slide carrier. Works great. Quite nifty! $90. Contact Burl Braaten, 253-851-8438.